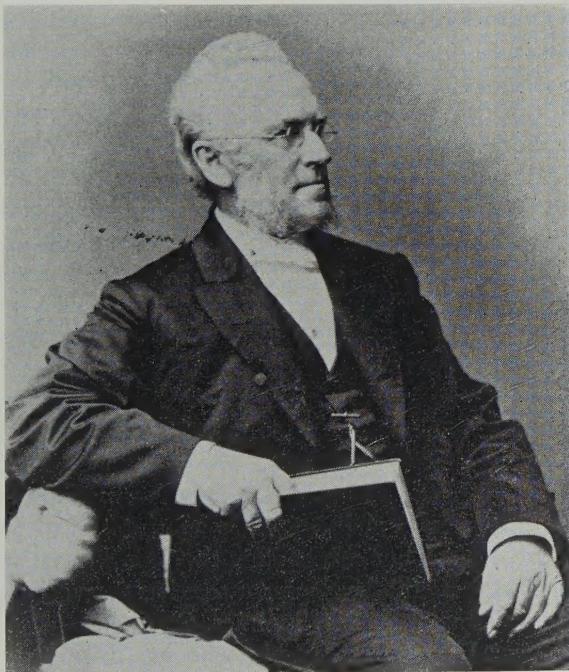


The Hymn

OCTOBER 1958



RAY PALMER

1808-1887

Volume 9

Number 4

The President's Message

TWO SUMMER CONFERENCES

It was my privilege to participate in two summer sacred music conferences this August. One was the Church Music Conference of the Southern Presbyterians at Montreat, North Carolina, the well-known conference center of that denomination located in the southern mountains near Asheville. This was a national gathering arranged by the Church Music Committee of the Southern Presbyterians whose Chairman is Dr. James R. Sydnor of Richmond, Virginia. The Director of the Conference was The Reverend William H. Foster, Jr., of Arlington, Virginia. About four hundred people, from twenty-one States, attended. Ninety per cent of them had not attended this Conference in previous years. The eleven member faculty was drawn from the Southern Presbyterian Church with three exceptions. It was a notable gathering which reflects great credit on those responsible for it.

The other Conference was the Syracuse (N.Y.) Area Music Workshop of the Methodist Church. It was held at the Watson Homestead located among the hills near Corning, New York. This is an unusual conference center recently established by the late Thomas J. Watson, Sr. in memory of his parents. It is the old family farm where he was reared. A commodious central building has been erected and other facilities provided including an attractive swimming pool. Here gathered about seventy people from the churches of that Area of the Methodist Church under the direction of O. Glenn Aiken of Duke Center, Pennsylvania. The faculty was drawn largely from the local churches of the Syracuse Area. This was an initial gathering, experimental in character, which proved its worth, and will be continued.

I speak of these conferences not only to express my personal pleasure in participating in them, and the opportunity I had of representing The Hymn Society, but also because they are illustrative of a vigorous and exceedingly useful development that has grown up in recent years, namely, the Church Music Summer Conference. I remember Mrs. Nellie Huger Ebersole of Detroit, who has done such notable work in this field at Waldenwoods, telling me that when she began there were only six such conferences in the whole country. Now they are numbered in the hundreds.

I speak of these two gatherings also to express my satisfaction that the program of each of them gave a distinct place to Worship and to Hymnody. Every alert musician should make opportunity to attend such gatherings from time to time.

—DEANE EDWARDS

The Hymn

Published by The Hymn Society of America, New York

Volume 9

October, 1958

Number 4

CONTENTS

PRESIDENT'S MESSAGE	98
THE EDITOR'S COLUMN	100
HORATIUS BONAR, MINISTER AND HYMNIST	101
<i>Grace Brunton</i>	
RAY PALMER, D.D.	106
THE FUNCTION OF MUSIC IN AMERICAN REVIVALS SINCE 1875	107
<i>Marvin McKissick</i>	
RECORDINGS OF LATIN HYMNS AND SEQUENCES	118
<i>James Boeringer</i>	
THE HYMN REPORTER	130
REVIEWS	126
THE HYMN: VOLUME IX, 1958, TABLE OF CONTENTS	131

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$3.00 yearly (accredited student members, \$1.50).

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Printed in The United States of America.

The Editor's Column

TEXTS OR TUNES?

On occasion it has been alleged that The Hymn Society of America shows greater interest in hymn texts than in hymn tunes. Such a point of view is not fully justified, but deserves consideration.

It might well be mentioned that there are probably ten hymn texts for every hymn tune in existence. At the time of the first edition of Julian's *Dictionary of Hymnology*, Canon Julian estimated that the total number of Christian hymns in the 200 or more languages and dialects in which they were written or translated was not less than 400,000.

Over the past decade it would be safe to say that for every hymn tune submitted to the editors of this periodical for consideration there were at least six to eight texts.

In any consideration of this entire subject it would be helpful to recall that a hymn tune is not of much usefulness unless it is accompanied by a text. Dr. Oliver Huckel once remarked to one of the editors that in his experience it was virtually impossible to recall an instance where a text was written for a particular tune, save in the case of FINLANDIA.

Perhaps another reason for the disproportionate number of texts as compared to the number of tunes might be that the composing of a satisfactory and meaningful hymn tune is a great deal more difficult an exercise than the writing of a satisfactory text. Mediocrity of word usage is, unfortunately, all-too-frequent in hymn texts, but when present in a tune, mediocrity is more glaringly evident. Composers who sought to write vast numbers of tunes—and a few of the great musicians of the last century did just that—usually ran out of inspiration long before the end of their collection.

Recognizing that it is essential in our time to stimulate the composing of new tunes as well as the writing of new hymn texts, the editors secured the services of Dr. Seth Bingham, as musical consultant to THE HYMN. Tunes approved by him will represent a high standard of taste and judgment and will reflect competent handling of the musical idiom.

In the meantime, where are the "neglected tunes"? Some tunes have come to our attention, but of necessity, many were rejected on the basis of critical judgment. The editors would appreciate receiving tunes from our readers with the understanding that publication depends upon approval of our consultant.

—GEORGE LITCH KNIGHT

Horatius Bonar, Minister and Hymnist

1808-1889

GRACE BRUNTON

FOR MANY YEARS in the mid-nineteenth century, the people of Scotland would boast of three great preachers, the brothers John, Horatius and Andrew Bonar. Their churches were filled to overflowing and large crowds gathered whenever they spoke in the open air. It was remarkable that three men of such influence should come from one family—even though there had been ministers among their ancestors ever since 1693. All three earned a place in the British *Dictionary of National Biography*; but great sermons, compared with great hymns, are short-lived. Consequently two of the brothers are seldom recalled today, but Horatius Bonar, the hymnist, continues to speak to generation after generation; and this year many people are celebrating the one hundred and fiftieth anniversary of his birth.

Scotland can claim Horatius Bonar not only by ancestry but by birth, education and life-long service. Born in Edinburgh on December 19, 1808, he attended the High School there and later the University. While training for the ministry, he was a leading member of a group which held special prayer meetings. All his life he continued to be a man of prayer: kneeling or pacing the floor in his study, he sometimes prayed aloud for several hours; in his churches he frequently arranged for eight days of united prayer.

On leaving the University, Bonar became Assistant Minister at Leith, and in 1837 he took charge of a church at Kelso, where he remained nearly thirty years. From the beginning he showed great evangelical zeal. "The key-note which I struck," he wrote in a fragment of autobiography, "was 'Ye must be born again;' and that message found its way into many hearts." He not only preached but he issued a series of pamphlets which became famous as *The Kelso Tracts* and were sold in thousands.

Horatius Bonar was scholarly and refined, and controversy of all kinds was distasteful to him; but circumstances forced him to take part in one of the most grievous crises of the Church of Scotland—the Disruption in 1843. Led by Thomas Chalmers, over four hundred ministers and thousands of lay members left the Established Church in order to be free of state control and patronage and to be strongly evangelical. Bonar continued at Kelso as minister of the Free Church; he maintained his opinions calmly without rancor. The Very Reverend Theodore Marshall said that he remained "the sweet singer," when sweetness was not the prevailing note in the religious life of Scotland."

In 1866 Bonar accepted the pastorate of the new Chalmers Memorial Church, Edinburgh, where he served until shortly before his death. Possessing extraordinary energy, he frequently addressed an open-air meeting after preaching at the three Sunday services. He visited assiduously and gave generously. While editing *The Presbyterian Review* and the *Quarterly Journal of Prophecy*, he wrote numerous religious books which were in great demand: two hundred and eighty-five thousand copies of *God's Way of Peace* were sold. The University of Aberdeen made him an honorary Doctor of Divinity in 1853 and he was Moderator of the General Assembly in 1883.

Bonar married Jane Katherine Lundie in 1843. She was a daughter of a minister of Kelso and herself a writer of religious verse. They worked well together and, unfortunately, sorrowed together over successive bereavements. In private life Bonar was so reticent that he gained little comfort from human sympathy, but in times of emotional strain, he obtained relief by his writing. His ideal was perfect dedication; he wished to say in all circumstances, what he expressed in one of his finest hymns, "Thy way, not mine, O Lord." Late in life when he took his widowed daughter and her family into his own home, he wrote, "God took five children from me some years ago, and he has given me other five to bring up for Him in my old age."

Bonar's only son, The Reverend Horatius Ninian Bonar, declared that not until he was grown up could he understand why anyone thought his father stern. All young people loved him. When he had an audience of children his enunciation was no longer slow and solemn; his manner became lively and his utterance more rapid. It was for his Sunday School children at Leith that he began to write hymns. The Metrical Psalms sung in the Church of Scotland had little appeal to the young. Bonar chose tunes that they enjoyed singing and wrote hymns to fit them. Their language was simple, and although none of them equal the children's hymns of his contemporary, Mrs. C. F. Alexander, his Sunday School pupils loved them. Among the earliest were "I lay my sins on Jesus" and "I was a wandering sheep" which are today used in mission services.

All his life Bonar believed in the verbal inspiration of the Bible, and after he heard some lectures by Edward Irving, the prospect of Christ's Second Coming colored his sermons and inspired many of his poems. He often pictured the happiness of Christ's rule on earth and the joys of Heaven.

Lord Jesus come, and end this troubled dreaming,
Dark shadows vanish, rosy twilight break!
Morn of the true and real, burst forth, calm beaming;

Day of the beautiful, arise, awake!

Bonar's view of the awful future for unbelievers filled him with a sense of urgency which intensified the emotion of many sermons and hymns. His nephew, The Reverend R. H. Lundie, declared that "his presentation of grace and pardon to sinners was tender and winning" but "sometimes the emphasis he laid on the sinfulness of sin and the peril of the impenitent was awful and overpowering."

Bonar's hymns on Heaven and the Second Coming appealed to many during the nineteenth century—especially at the time of the Moody and Sankey Revival. "Yet there is room!" was written at Sankey's request. Few are sung today; "Blessing and honor and glory"—probably the best known—is based on the song in Revelation 5; some Presbyterian hymnbooks include "Come, Lord, and tarry not" or "Upward where the stars." In a number of his hymns still in use, the last stanza shows his joyful anticipation of the Christian's future bliss.

Bonar's life was too full to allow him time to sit quietly and write hymns, but wherever he went, he carried a note-book and wrote in odd minutes, as he walked or as he traveled by land or sea. This has given his hymns as a whole two characteristics: nearly all have some technical fault—a feeble line, a halting rhythm, or a defective rhyme; but this weakness is compensated by their spontaneity and sincerity. There is never a suspicion that the writer is laboring to express what he does not feel.

Bonar published a number of books of hymns between 1843 and 1889, the best known being the three series of *Hymns of Faith and Hope*. Time winnows every writer's work; much of Bonar's remains and will remain. The major American hymnals today contain among them no fewer than eighteen of his hymns. In Britain at least twenty-five are frequently sung.

All the chief American and British hymnals (except the newly published *Pilgrim Hymnal*) contain "I heard the voice of Jesus say." It was written in Kelso and first published in *Hymns Original and Selected* in 1846; a genuine lyric, it is much loved because it speaks with fine imagery and deep feeling of that personal experience which most Christians cannot adequately express. Had Bonar written nothing else, he would have been remembered.

Every major hymnbook in America and Britain includes Bonar's fine Communion hymn "Here, O my Lord, I see Thee face to face." Written at the request of his brother John, it was first sung in October, 1855. It has a wide appeal; speaking at the Centenary Celebration

of Bonar's birth, the Moderator of the Church of Scotland declared, "Churches have quarrelled about the sacraments but the lowest of the Low Churchmen are not afraid to sing (that hymn) . . . the highest of the High do not wish to sing anything higher."

Equally well-known is "Go, labor on, spend and be spent," one of Bonar's earliest hymns, written in 1836 for a mission in Leith. Its title in *Songs for the Wilderness* (1843) was "Labor for Christ" but in later hymnbooks it was changed to "The Useful Life." Suggested by an old Greek hymn, it urges Christians to spend their lives in dedicated service, and ends with the bright hope that encouraged Bonar all his days:

Toil on, and in thy toil rejoice;
For toil comes rest, for exile home;
Soon shalt thou hear the Bridegroom's voice,
The midnight peal, "Behold I come!"

In his introduction to a collection of Bonar's hymns (1904), his son wrote: "He was not concerned about small imperfections in the structure of his verse, if that verse carried his message to his fellow men." The poet in Bonar was always the servant of the pastor. He was keen to teach spiritual truths to his flock and his three hymns on love show this clearly. "Beloved let us love: love is of God"—a gem of brevity—gives the substance of much that is found in the First Epistle of St. John. "O love of God, how strong and true" contains some thought-provoking adjectives on the nature of God's love. It is one of Bonar's best. "O love that casts out fear" is written from another viewpoint—"the love of God shed abroad in our hearts" (Romans 5:5). In them all there is not only spiritual teaching but true feeling, and as usual the emotion is well controlled. Because Bonar was a zealous pastor keen to foster the spiritual lives of others, his hymns are saved from what Julian calls "the blight of unhealthy and sentimental introspection."

Asked which of all his hymns he liked best, Bonar replied, "I think that 'When the weary, seeking rest' has less poetry in it than some of them, but I like it." It is pity that such a fine hymn is found in only a few modern hymnbooks.

There are a number of others which deserve a place in more American hymnals. Though Bonar did not excel in writing hymns for children, he wrote several that are eminently suitable for teenagers, or young men and women. Among them is "He liveth long who liveth well," which is strongly didactic and contains some memorable phrases.

The compilers of the new *Pilgrim Hymnal* have included one of Bonar's best hymns, previously much better known in Britain than

in America. "Fill Thou my life, O Lord my God" has an exceptionally comprehensive conception of the praise of God, as these two stanzas show:

Not for the lip of praise alone,
Nor e'en the praising heart
I ask, but for a life made up
Of praise in every part:

Praise in the common things of life,
Its goings out and in;
Praise in each duty and each deed,
However small and mean.

At least one other omission calls for mention. "Light of the world! for ever, ever shining" has been described by Garrett Horder as one of the most beautiful and poetic hymns. The following are the first two stanzas:

Light of the world, for ever, ever shining,
There is no change in Thee;
True light of life, all joy and health enshrining,
Thou canst not fade nor flee.

Thou hast arisen, but Thou declinest never;
Today shines as the past;
All that Thou wast Thou art, and shall be
ever,
Brightness from first to last.

Horatius Bonar helped to compile the first English Presbyterian hymnbook and did much to encourage hymn singing in his own country. In 1870 the Church of Scotland published the *Scottish Hymnal*, and other Churches soon after authorized their own collections.

Although Bonar died in 1889, he remains the foremost hymn writer that Scotland has produced. His life spanned the greater part of the nineteenth century and many of his hymns bear the impress of that period; they served for a season and were forgotten. But he also wrote some devotional and pastoral hymns which embody such universal truth that they have a permanent appeal, and are a precious legacy to generations yet to come.

Note

In accordance with the terms of Bonar's will, no official biography
(*Cont'd on page 125*)

Ray Palmer, D.D.

1808-1887

THE YEAR 1958 MARKS the 150th anniversary of the birth of The Reverend Ray Palmer, D.D., an American hymn writer beloved by English-speaking peoples on both sides of the Atlantic.

He was born November 12, 1808, son of Judge Thomas Palmer, at Little Compton, Rhode Island; and educated in Boston, Phillips' Academy, Andover, and Yale University, graduating in 1830. Theological studies and teaching occupied him from 1830 to 1835. At this time, while in New York, he wrote "My faith looks up to Thee." Intended as a devotional poem, expressive of the author's faith in a period of clouded religious experience, it was turned over to Lowell Mason at the latter's request and provided with the tune OLIVET.

In 1835 Ray Palmer was ordained as a Congregational Minister, taking up his first pastorate at the Central Congregational Church, Bath, Maine. Here he was active in building the present structure, after a visit to England for the purpose of studying the architecture of English churches. This pastorate terminated in 1850 when he went to the First Congregational Church, Albany, New York, which celebrated its centennial in 1950. Here he remained until 1865.

During this period, Dr. Palmer's gift as a hymn writer was recognized not only by Lowell Mason but by Edwards A. Park and Austin Phelps—all three editors of *The Sabbath Hymn Book* which appeared in 1858. Fifteen of Palmer's hymns, original and translations from the Latin, were included.

Dr. Palmer's talents as a writer, poet, preacher and organizer were claimed in 1865 by The American Congregational Union of which he became Corresponding Secretary, residing in New York. Later, in 1878, he retired and made his home in Newark, New Jersey, where he died March 29, 1887.

Among his published works are *Memoirs and Select Remains of Charles Pond*, 1829; *Doctrinal Textbook*, 1839; *Spiritual Improvement*, 1839; *Close Hours*, 1851 (a re-issue of *Spiritual Improvement*); *Remember Me, or The Holy Communion*, 1865; *Hymns and Sacred Pieces, with Miscellaneous Poems*, 1865; *Hymns of My Holy Hours and Other Pieces*, 1868; *Voices of Hope and Gladness*, 1891. His complete *Poetical Works* was published in 1876.

The photograph of Dr. Ray Palmer, on our cover, is in the possession of the Central Congregational Church of Bath, Maine, which Dr. Palmer served from 1835-1850. It is published through the courtesy of The Reverend Craig H. Richards, its present Minister.

The Function of Music in American Revivals Since 1875

MARVIN MCKISSICK

THE MUSIC USED in the religious revivals of America has probably touched the lives of more American people than has any other type of sacred music. The likelihood of this phenomenon would seem to indicate the worth of a careful study of its usage and merits. In our present-day movement to re-evaluate church music we often disdain a careful examination of the simple revival song. Yet it will be discovered that this musical vehicle for corporate performance is not without a subtle complexity. The influence for good that this music has had upon the lives of so many of our fellow men would seem to indicate that God chooses the simple things for use as His instruments. Perhaps the folk-like music of the American religious revivals has been one of these instruments.

Our study might profitably be divided into four areas: (1) a review of the music used in the major religious revivals in America since 1875; (2) an examination of this music in the light of the political and economic times in which it was composed and sung; (3) a discussion of the functions of this music in the religious revivals; and (4) a critical evaluation of this form of corporate song and an estimate of any value it may have in the total church program of today.

For many years the American people have sung the gospel songs and hymns of such revivalists as Dwight L. Moody and Billy Sunday with little knowledge as to how they were originally composed and used. Although there have been a number of books published telling the stories of how these songs were written, a careful examination of the many factors which have contributed to the writing and use of these songs has not been made. In much of our criticism of the music of American revivals we have made our evaluation in terms of monotonous harmonies and repetitious rhythms. We have forgotten the importance of this music as it reflects the political and economic temper of the times in which it enjoyed its success.

If we were to walk down almost any American street today and talk with both young and old generations, we would be amazed at the familiarity the average American possesses with the music used in the revivals of his day. This familiarity has had an effect upon the lives of many who have seldom, if ever, entered the door of a formal service of worship. In our present musical thinking we are very conscious of the power of music upon human emotions. In the music of the American revivals we see this aesthetic force being used to sway

and mold thousands of individuals. In examining the gospel song, it is impossible to separate this type of music from the forces which were responsible for its molding and popularization. By looking at the history of American revivalism since 1875, we see the factors which produced this form of popular sacred song, and we are better able to evaluate its use in our present church music program.

In our consideration of revival music it is important that we establish, in so far as possible, a working definition of the terms "hymn" and "gospel song." The Hymn Society *Paper VI* by Carl F. Price gives a clear definition of the term "hymn." In contrasting the hymn and the gospel song, David R. Breed maintains that in spite of their similarities, they each have a distinct character.

A hymn is one thing; a sacred song is another thing. Each has its distinct character and uses. Sometimes they overlap, but they never lose their distinct character and their appropriate purpose. A true hymn is worship; a sacred song is not. The ultimate objective point contemplated in a hymn is God himself; in a sacred song it is the hearer. A hymn co-ordinates with prayer. A sacred song co-ordinates with exhortation.¹

For the purposes of this paper, we will limit our study of American revivals since 1875 to the revival meetings conducted by the following men: Dwight L. Moody, Billy Sunday, and Billy Graham. It is not intended to minimize the efforts of other revivalists during this period, but it is felt that the work of these men is most representative of the major revival activity of this time.

I. Music in American Revivalism Before 1875

Revivalism has proven one of the most divisive and controversial influences in American Christianity. It is agreed that revivalism has had a factor of large social and religious significance; but as to the nature of this influence, there is much disagreement. In the early days of our American colonization revivalism began and grew as it filled the needs of a people who had migrated from the Old World and who were still in a process of restless formation. The music of early American revivalism reflects this same formative quality.

Since 1875 the main musical literature of American revivals has been the gospel song. John Tasker Howard has described the gospel song as "perhaps the most stirring, even disturbing, phenomenon in religious music."² The gospel song was not an "original" in the sense that it was created by one individual, but it was rather the outgrowth of an old and sturdy folk tradition reaching back many years before its popularization by Moody and Sankey. George Pullen Jackson says concerning the use of secular folk tunes for sacred songs:

One motive was the crying need for rousing and familiar tunes. Another reason seems to have been the mere fact that the borrowed tunes were worldly. Worldliness was of itself an asset. Fighting the devil with his own weapons had its distinct advantages in revival technics.³

This peculiar innovation of "popular song" accompanied and followed the New Awakening which began with Jonathan Edwards. Psalm singing was too sedate for this type of preaching, so a form of gospel music using a popular-type tune was employed. Around 1800 the development of the camp meeting gave further popularization to these revival songs. Even though some traditional hymns were popular, the folk products more nearly satisfied the religious conditions of the camp meeting.

Camp meeting hymnody neither began nor ended on the camp-ground. The songs found their way into the cabins of the backwoods-men and were frequently used in the family prayer service. Dr. Robert G. McCutchan has said concerning the development and spread of the gospel song in the nineteenth century:

Neither the name nor the type was new. They had been appearing since early in the century, both in England and the United States, and had had wide use at religious gatherings other than the regular services of public worship, such as prayer-meetings, revivals, etc. Essentially folklike, in that they consisted of easily remembered words with a simple melody and harmonization, the hold they took on the public mind was extraordinary.⁴

Many musical scholars, after long study, have concluded that the country people were not far wrong when they described folk music and the camp meeting hymns as "the most beautiful music on earth."⁵

When we examine the state of formal church music around 1850, we see one reason why informal sacred song gained so rapidly in popularity. Louis F. Benson has labeled the church music of 1850 and the Civil War years as "parlor music." Since the congregation could not always master the part-singing properly, the quartet or choir was used for most of the singing in the church service. This collapse of congregational song became a matter of great concern to the church leaders.

Seated between a pulpit asserting its supremacy in everything but song and a choir loft monopolizing the song, the people were no longer a band of common worshipers but merely an audience attending a performance of worship.⁶

Although music played an important part in the evangelism of

the early nineteenth century, it was not until the last quarter of the century that one man was able to consolidate the spiritual fervor of revivalism into his popular music. Sankey's success in gospel music was due to more than his personal ability; he stood at a time in history when both evangelism and its accompanying music were ready for unifying leadership. It is felt by some that the gospel song has done more to break through denominational lines than has any other form of church music.

The religious revivals that had made themselves felt throughout the United States in the middle of the century demanded a type of sacred song different than the stately church hymns. As we have seen, this was not the first time such a demand had been made, nor was it to be the last. Today, we are faced with the task of evaluating sacred music that has been composed to satisfy this same demand. As church musicians, it is deadly for us to ignore our responsibility.

II. The Function of Music in the Moody Revivals

In the latter part of the nineteenth century the name of Dwight L. Moody was to become almost synonymous with mass evangelism. In the work of Moody and his musical assistant, Ira D. Sankey, mass evangelism began to take on professional proportions. Between 1873 and 1875, Moody and Sankey literally swept England with their preaching and singing. The success of Sankey's gospel songs was nothing short of phenomenal. As one of the elders of a formal church said, "I cannot do with the hymns. They are all the time in my head, and I cannot get them out. The psalms never trouble me that way."⁷

In August, 1875, the party returned to America. The popularity of Moody and Sankey had gone before them so that their first campaign in America in Brooklyn in October, 1875, was attended by over-flow crowds. Sankey's personal ability as a soloist undoubtedly had a great influence upon the popularity of his songs. William Lyon Phelps, as a youth in Yale, heard Sankey sing and recorded his experience thus:

An audience of thousands in absolute stillness heard him sing, "The Ninety and Nine," or "What Shall the Harvest Be?", or the terrifying, "Almost Persuaded," and no one ever forgot him.⁸

It is not easy to understand how Sankey could sit behind a small reed organ and sing effectively to twenty thousand people. Such a thing becomes practically impossible when we realize that it was done without the use of amplifiers. Although Sankey's voice did possess exceptional volume, purity, and richness of tone, it was not a perfect instrument.⁹ He had many contemporaries who possessed finer voices

than he, yet it is evident that none of them were as effective in mass evangelistic singing as he was. Sankey was able to encompass the entire audience with his magnetic personality. He always prayed with his audience before he sat down to play and sing. This prayer often helped to dispel antagonism.¹⁰ It is also evident that his special interpretation of gospel songs contributed greatly to his success. He felt that it was of great importance for his audience to understand the words of his song. Perhaps the one thing, though, that contributed most to his success was his complete dedication to his task of singing the Gospel. He sang with the sole purpose of seeing people won to Christ.

The gospel songs of Moody and Sankey were indeed simple, yet they filled a need in the lives of their audience.

Some of us have poked fun at the trite jingles of the Sankey revival. But trapped miners have sung, "Hold the Fort!", and who knows how many people have calmed elemental fears of death with, "Shall We Gather At the River?", and beaten off the gnawing fear of hunger and insecurity and dispossession with, "Will Your Anchor Hold?"¹¹

In a very tangible way, the songs of the Moody revivals reflect the desires of the people of that time. Robert M. Stevenson has voiced this conclusion:

Sankey's songs are true folk music of the people. Dan Emmett and Stephen Foster only did in secular music what Ira D. Sankey and P. P. Bliss did as validly and effectively in sacred music.¹²

The popularity of the Moody and Sankey songs can be graphically seen when one examines the sale of the Sankey song book, *Gospel Hymns and Sacred Songs*. And yet the impressive figures which could be given do not show the large number of other publishers who have popularized the same songs in other compilations. It is no wonder that the Moody and Sankey revival had such an effect upon molding the music of evangelistic meetings in the past seventy-five years. When we consider the widespread influence of the type of gospel song made popular at the end of the nineteenth century, we begin to understand the reason why this music is still making its impact felt in our churches today.

III. The Function of Music in the Sunday Revivals

In the late nineteenth century a host of professional evangelists arose who attempted to undertake revivals in the cities. Of these men, B. Fay Mills, Reuben A. Torrey, and J. Wilbur Chapman stand out in their contribution to the methods of evangelism which eventually

produced Billy Sunday. These three men altered Moody's technique with their experiments and won the respect and admiration of the clergy. By making mass evangelism an accepted part of the Protestant Churches' structure, they paved the way for Sunday's success.

Charles Alexander, song leader for Torrey and Chapman, was responsible for making a vital contribution to the new techniques of mass evangelism. He substituted the piano or a horn accompaniment for the church organ and was the first to combine the personality of a master of ceremonies with the vivaciousness of the leader of a community songfest. His method of "warming up" an audience brought back something of the social significance of religious life which had played such a large part in the frontier camp meetings. This aspect of revivalism was of great importance to the city dwellers who felt lost and overwhelmed by the complexity of urban life. The choristers of Billy Sunday were modeled upon Alexander and not on Sankey.

In 1910 Homer A. Rodeheaver joined the Billy Sunday evangelistic party. During his twenty-year stay with Sunday, the jovial, suave Rodeheaver was to make the song services which preceded each meeting a memorable part of the revival procedure. His musical ability, his humor, his southern accent, and his ability to catch the feeling of the crowd combined to make him a most appealing figure on the platform.

The doctrinal content of the Rodeheaver songs was much like those used by Sankey, but the spirit of the Rodeheaver song service was much livelier and more lighthearted than had been Sankey's. Moody disliked the self-confident tone of "Onward, Christian Soldiers" and refused to have Sankey use it in their meetings. Sunday liked the triumphant tone of "I walk with the King," "Onward Christian Soldiers," and "The Battle Hymn of the Republic." Some have likened the singing in the Sunday meetings to the "militant trumpeting of the tyrannical majority."¹³ It is interesting to note that there was a section in Rodeheaver's special hymnbook which was devoted to songs of warfare. This does not mean that the sentimental aspects of evangelism were omitted in Sunday's meetings. Rodeheaver still found effective many of the old favorites like, "Where is my wandering boy tonight?" and "We shall meet, by and by."

In the evening meetings in the tabernacles, Rodeheaver usually began the song service when the people had assembled. If the tabernacle was filled half an hour, or even an hour, before the service was scheduled to begin, he would start the singing. One of the special features of Sunday's meetings was the mass chorus which at some meetings numbered as high as two thousand singers. William T. Ellis has said:

The tabernacle music in itself is enough to draw the great throngs which nightly crowd the building. The choir furnishes not only the melodies but also a rare spectacle. . . . Without his choirs Sunday could scarcely conduct his great campaigns.¹⁴

The tremendous size of these choirs in the years 1912 to 1918 provided a man of Rodeheaver's artistic pretensions with many opportunities for startling effects. Even though these groups would occasionally do such numbers as the "Hallelujah Chorus," "Unfold, Ye Portals," or "Gloria" from Mozart's *Twelfth Mass*, most of their selections consisted of the old hymns or the newer gospel songs.

Many of the choir and congregational songs were frankly intended to entertain the audience. Like Alexander, Rodeheaver gave the audience an active part in the singing by having them compete with the choir or among themselves. He often would secretly place members of his choir in the back of the tabernacle to sing echoes for certain songs. As an additional entertainment feature Rodeheaver liked to play or sing Negro spirituals. Unlike Sankey, he seldom prefaced his solos with prayer. Often he would tell a funny story or relate some incident in connection with the song he was to sing.

The First World War proved to be a turning point in the career of Billy Sunday as it was a turning point for the United States. The mood of the 1920's was not only cool toward social reform; it was equally cool toward evangelical moral reform. Sunday's attempt to continue to ride the crest of public reaction was only partially successful. Most of his campaigns in the 1920's and early 1930's were only one or two week campaigns in a single church. But the significance of Sunday's career and of the professional evangelism of his era did not lie in statistics. John Wanamaker had said that Billy Sunday was more than an individual; he was a force in American life. Even though the religious movement from 1908 to 1918 was not a revival in the sense that it won large numbers of new converts to Christianity, it does deserve an important place in the religious history of America. Billy Sunday won recognition and fame mainly because he embodied so accurately the cultural pattern of his era. If his career is to be considered, in the long run, a failure, then it is a failure shared by a generation of Americans. As Sunday's revival work began to wane, Rodeheaver branched out into other avenues of musical activity. Much of his time was occupied with his music publishing business in Winona Lake, Indiana. The man who had been described by the *New York Times* as "one of the most expert masters of crowd psychology in the country" continued to lead gatherings of people in singing until his death in 1955.

In the seventy-five years spanned by the life of Homer Rodeheaver, revival music had come from the early products of the American camp meeting to the highly professional business of the twentieth-century song leader. Leading revival singing had developed into a profession that had rewards in both money and popularity. With this growth had come much that was to be regretted, but the change could not be defied. The twentieth century demanded of its revival music the same professional organization found in secular music.

IV. The Function of Music in the Graham Revivals

If the "big story" of the mid-twentieth century turns out to be religion, the big name in that story is likely to be Billy Graham. It is exceedingly difficult to look accurately at a revival movement only eight years old, but the amount of interest generated by the Billy Graham campaigns has already served to place them in the chain of revival movements. This interest has also brought revival music back into a place of popularity, something which it had not enjoyed for almost a generation.

In the Graham city-wide campaigns the singing of gospel songs and hymns contributes greatly toward the effectiveness of the evangelist's revival preaching. The main force in the musical program of these revivals is Cliff Barrows who nightly directs both the congregational singing and the choir numbers. Melton Wright said, as he observed Barrows in action, "You're convinced that Barrow's specialty is making singing irresistible to multitudes."¹⁵ Barrows is not a user of stock jokes, but prefers a humorous story of some member of the team if he feels that the meeting needs a jovial touch. It is interesting to note that Barrows has used some of the established hymnody of the church for his congregational singing in the Crusades. Among the selections sung by the 120,000 people gathered in Wembley Stadium in London were: "Guide me, O Thou Great Jehovah," "The Lord is my Shepherd," (Tune: CRIMOND), and "And can it be that I should gain?"

Probably the most popular gospel song in the Billy Graham meetings is Fanny Crosby's, "Blessed Assurance," sung to the melody written by Mrs. J. F. Knapp. Cliff Barrows has stated that he believes the popularity of this song is due to the fact that it characterizes, in a great measure, the theme of their Crusades. Each night during a Crusade, Barrows usually uses at least one standard hymn during the song service. He has stated that he does this mainly to unite those in his audience who may not be acquainted with the evangelistic gospel songs.

In the music of the Billy Graham Crusades we see and hear much that reminds us of other revival movements in the past seventy-five years. Very little really "new" music is used. Just as the gospel message from the Graham pulpit resembles the message of preceding evangelists, so, the music of the choir and congregation sounds strikingly familiar. Barrows is not a song writer, and Shea has written only a very few gospel melodies. The secret, if there be a secret to their success, is to be found perhaps in their performance, rather than in the material which they perform. When Shea steps to the pulpit, and with deep reverence begins to sing, "I'd rather have Jesus than silver or gold," you understand in a small measure the reason for the success of the team.

V. A Comparison of the Function of Music in the Three Revivals

Although the music of mass revivalism in America appears to be much the same today as it was some seventy-five years ago, there have been some notable changes in both its function and subject matter. In most cases, these changes have been the result of the same forces which molded and produced the revival movements. The following table is a comparison of the subject matter of the revival songs used in the Moody, Sunday, and Graham revivals. In each case the percentages were obtained by examining the subject matter of the gospel songs and hymns found in the song books which were most used in each of the three revival movements.

	Moody Revivals	Sunday Revivals	Graham Revivals
<i>Songs of Exhortation & Invitation</i>	35%	20%	35%
<i>Songs of Doctrine & Faith</i>	25%	15%	24%
<i>Songs of Rejoicing</i>	10%	25%	30%
<i>Songs of Death, Judgment, & Heaven</i>	24%	15%	9%
<i>Songs of Sentiment</i>	2%	10%	—
<i>Songs dealing with Contemporary</i>			
<i>Political Issues</i>	1%	5%	—
<i>Songs of Warfare</i>	3%	10%	2%

The table would seem to indicate certain similarities between the Moody and Graham campaigns, especially in the first two categories listed. This "swing" back to revival songs with an emphasis upon exhortation, invitation, doctrine, and faith is both gratifying and encouraging to many present-day church musicians. It is interesting to note the steady increase in the percentage of songs of rejoicing and the steady decrease in the use of songs of death and judgment. In the

last three categories listed, we see these songs finding their greatest usage in the Sunday revivals. This usage is easily understood when we consider the political and economic conditions of our country in the early twentieth century.

In comparing the use of music in the three revivals being considered, we find the greatest use of instruments in the Sunday revival. Sankey usually played his own accompaniments on a small, pump organ. Graham normally uses only a piano and electric organ in his campaigns. But in the Sunday campaigns brass bands and drum and bugle corps were often employed for the tabernacle meetings. Rodeheaver often played trombone solos in the Sunday meetings and usually used his instrument to "set the pace" of the song service.

In considering vocal music, we find that each of the three revivals used large choirs and a single soloist. The mass choirs were generally smaller in the Moody campaigns than in either the Sunday or Graham meetings. In each revival movement one man was used as principal soloist. Congregational song has been a vital part of almost every religious revival. Louis F. Benson has said that Moody and Sankey were able to bring about a "new phase of hymn singing as notable in its way as the XVIIIth century of Methodist song."¹⁶ It would seem that there has been no decrease in the importance of corporate song in present-day revivals when compared with the revivals of Moody and Sankey held some seventy-five years ago.

VI. Summary and Conclusions

It has been evident that there is much similarity in the part which music played in each of the revival movements considered. This similarity, however, has been coupled with certain factors which have given to each revival movement a distinct individuality. One of the strongest factors in establishing the character of the American revivals studied has been the personalities of the men who led these revivals. Yet, since these men were a product of their time, they served to consolidate the needs and desires of the people to whom they preached, and in so doing, they gave to their revivalism the character of the era in which they lived. We have seen that the song leaders, choir directors, and soloists who accompanied the revivalists were affected by these same forces.

This study of the function of music in the mass revivals in America since 1875 has indicated that this music was a legitimate reflection of the times in which it enjoyed its success. This revival music, in spite of its limitations, is believed to be the product of some of the greatest surges of religious interest ever known in American history.

Although the music of a revival meeting does not necessarily have a place in the formal service of worship, it is felt that this music may validly fill a need in other areas of religious life. It would seem false for an educated congregation to sing Sankey's gospel songs, yet a people of different educational and social environment may be able to praise God adequately with such a humble vehicle. The writer does not feel that a congregation should be satisfied to continue to frame their corporate worship in such limited musical means. Since, however, most revival music makes no pretense of going beyond the most elementary steps of Christian experience, in this self-limiting sphere, it is felt that this music represents a valid expression of Christian life.

FOOTNOTES

- ¹ David R. Breed, *The History and Use of Hymns and Hymn Tunes* (Chicago: Fleming H. Revell Company, 1903), p. 331.
- ² John Tasker Howard, *Our American Music* (New York: Thomas Crowell Company, 1954), p. 606.
- ³ George Pullen Jackson, *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin Publishers, 1953), p. 19.
- ⁴ Robert G. McCutchan, *Our Hymnody* (New York: Abingdon-Cokesbury Press, 1937), pp. 277-278.
- ⁵ Jackson, *op. cit.*, pp. 21-22.
- ⁶ Louis F. Benson, *The Hymnody of the Christian Church* (New York: George H. Doran Company, 1927), pp. 259-60.
- ⁷ W. H. Daniels, *Moody: His Words, Work, and Workers* (New York: Nelson and Phillips, 1877), p. 487.
- ⁸ William M. Runyan, "A Century of Sankey," *Moody Monthly*, XL, (August, 1940), p. 653.
- ⁹ Charles Ludwig, *Sankey Still Sings* (Anderson, Indiana: The Warner Press, 1947), p. 152-53.
- ¹⁰ Robert M. Stevenson, *Patterns of Protestant Church Music* (Durham, North Carolina: Duke University Press, 1953), p. 160.
- ¹¹ Erik Routley, *Hymns and Human Life* (New York: Philosophical Library, 1952), p. 7.
- ¹² Stevenson, *op. cit.*, p. 162.
- ¹³ William G. McLoughlin, Jr., *Billy Sunday Was His Real Name* (Chicago: University of Chicago Press, 1955), p. 84.
- ¹⁴ William T. Ellis, *Billy Sunday, The Man and His Message* (Philadelphia: John C. Winston Company, 1914), p. 263.
- ¹⁵ Melton Wright, "How Cliff Barrows Does It," *Christian Herald*, (November, 1955), p. 25.
- ¹⁶ Louis F. Benson, *The English Hymn* (London: 1915), p. 488.

Recordings of Latin Hymns and Sequences

JAMES BOERINGER

Introduction

REGORIAN CHANT, the oldest extant western music, has had a history of a virtually unbroken millenium. Through the contemporary renewed interest in the arts of all ages and by the labors of the Solesmes monks this vast treasure of monophonic vocal music is at present enjoying the widest dissemination in its history. Music-lovers are constrained to cultivate an acquaintance with its exquisite, subtle, and endlessly varied forms.

Chief among the many kinds of chant are these: the *psalmodic*, series of irregular prose verses (albeit poetic in spirit) sung to plastic melodic formulae; the *commatic*, more or less freely composed, embracing psalmodic elements, and depending upon its text to inspire the musical repetitions and melodic changes that comprise its forms; and the *strophic*—hymns, which are related to sequences—, consisting of a metrical text set to repetitions of a rigid melody. This article is concerned with only the last type and will cite recordings and editions that may serve to introduce the neophyte to Gregorian or to enhance what the experienced listener, already knows.

The study will be built around those pieces that have been recorded and are readily available. Such recordings have many virtues, but an almost invariable failing is the complete absence of any reference to what chant-book is being used. Tracing down the works is a hymnological and musicological task that is irritatingly like a dull detective story. The writer hopes, however, that his work will help to lessen this difficulty.

Hymns

The history of Latin hymn texts is well illustrated in recordings. Among the earliest Latin hymns whose authors are identifiable are those of Hilarius Pictaviensis (c. 310-368), whose *Beata nobis gaudia* typifies the early dependence of Christian poets upon unrhymed, quantity-conscious classic models. Next in point of time is Ambrosius (340-397), who was so venerated as “the Father of Latin hymnody” that ninety-two works were once attributed to him, of which only twelve can be certified by reliable scholarship. Of the spurious and now perforce anonymous works, *Ad coenam*; *Aurora lucis*; *Jesu, Corona Virginum*; *Nunc sancte nobis*; and *Te lucis ante terminum*

are recorded; of the authentic, only *Veni, Redemptor gentium*. All of them are simple and folk-like in quality, for use at hour services.

From the fourth through the middle of the eighth century, the old classical meters were retained. The spirit of the era is well exemplified in the Spaniard, Aurelius Prudentius (348-c. 413), "the prince of Christian poets," whose verses illustrate the new tendencies in Latin poetry: though rhyme had not yet specifically appeared, the old emphasis on syllabic quantity had vanished (see *Inventor rutili*). Somewhat later are Coelius Sedulius (flourished c. 450) and Gregorius Magnus himself (c. 540-604). Works by these two are not recorded; however, an anonymous example is *Veni, Creator Spiritus* (ninth century). Ursprung (UrsK 33) suggests that many hymns of this early era had no original melodies, but were "hymns to be read" or "prayers in rhyme." It is certain that specific melodies first began generally to be associated with specific words only in the middle ages. A near contemporary of Gregorius was Venantius Fortunatus (c. 530-609), two of whose hymns (*Pange lingua gloriosi proelium* and *Vexilla regis*) have been recorded.

From the sixth to the ninth or tenth century (there is an overlap in time, depending upon geography), word accent grew in importance, as the anonymous *Sanctorum meritis* (eighth century) and *Ave Maris stella* (early ninth century) show.

Mention should be made of St. John Damascene (680?-c. 780), the greatest of the poets of the Eastern Church, sometimes called "the Thomas Aquinas of the East," whose Greek hymn *Ote te stavro* appears on records along with its anonymous Latin translation *O quando in cruce.*

In the eleventh century a new emphasis upon a personal and mystical style began to displace the older, purely devotional poems, and the use of rhyme and syllable accent increased. By the time of Thomas Aquinas (1227-1274) the classical form had vanished, as we can see in his *Adoro te*, *Pange lingua gloriosi corporis* and *Sacris solemnii*. The much later *Fortem virili pectores* of Antonianus (1540-1603) shows how firmly and finally the style was established.

The musical structure of the hymn is of course decided by the repetition of the strophes to the same melody. Hymns with refrains were especially intended for processions; of this sort the anonymous *Salve festa dies toto venerabilis aevo* (one of several processional hymns taking their first lines from Fortunatus) is a good example.

Sequences

A fairly representative history of sequences is afforded by record-

ings. Originally sequences were simply texts employed by singers to assist in the memorization—by using a syllable for each note—of the long and melismatic *Alleluia* that is part of the gradual. The name *sequentia* suggests its “following” that part of the proper. Insertions of this sort into other parts of the mass, such as the *Kyrie*, are called tropes. Notker Balbulus (d. 912) has long been considered, though not accurately, the inventor of the device. A sequence probably by him but no longer in official Roman usage is *Sancte Spiritus assit nobis gaudia*. It is typical of the irregular form of early sequences (the original name *prosa* suggests this non-metrical quality); later they were to employ regular meter and, finally, rhyme. By the fifteenth century they had begun to crowd unduly into the mass; at length the Council of Trent (1545-1563) outlawed all but four. They are all recorded: *Dies irae* (Thomas of Celano, thirteenth century); *Lauda sion Salvatorem* (Thomas Aquinas); *Veni Sancte Spiritus* (attr. Innocent III, d. 1216); and *Victimae Paschali laudes* (attr. Wipo, eleventh century). The first and last illustrate the metrical evenness and facile rhythm typical of sequences modelled on those of Adam of St. Victor (twelfth century). *Dies irae* is extremely close to hymn form. It is interesting to note that even Notker called his works “hymns”; such qualities are distinguishable in the other two. Another sequence, unfortunately not recorded, *Stabat Mater* (attr. Innocent III, officially adopted in 1727) also illustrates the later rhymed type.

Ultimately the sequence form can be distilled to a series of repetitions of lines—aa bb cc dd, etc.—, the coupled texts of which may be related by meter and rhyme; there is also generally an unpaired line at the beginning and at the end, though it is sometimes absent from one or both locations.

" . "

Recordings and Sources

In the following listing of Gregorian hymns and sequences that are recorded, the following groups of data are separated from one another by semicolons: name of hymn; abbreviations indicating recordings; and abbreviations indicating sources for music. Asterisks and brackets with source page numbers merely indicate special parts of the book cited. Italicized abbreviations for chant books indicate versions differing somewhat from that used in the recording.

1. *Ad Coenam Agni*: Lon 5222; *HymA* 88, *HymT* 48, *AntM* 459 & 467.
2. *Adore te devote*: Gia SA-1; ChacC 81, *HymA* 216, *LibU* 1629, *VarP* 13, *VesR* 100.*

3. *Aurora lucis rutilat*: Lon 5222; AntM 455 & 470, HymT 46.
- 4.5. *Ave maris stella* (solemn and simple, two melodies): Lon LLA 14, Per SPL 569; AntE 86, AntM 712, GajC 35, HymT 139, VesR [87].
6. *Avete solitudinis*: Cam CRS 402; not located.
7. *Beata nobis gaudia*: Lon LLA 14; AntE 424, AntM 522, FesP 120, GajC 34, HymA 106, HymT 55 (AntE and HymT with B-flat).
8. *Christe Redemptor omnium conserva tuos*: LLA 14; GajC 33, HymT 108.
9. *Claris conjubila*: Lon LLA 14; HymT 143 & 188.
10. *Dies irae*: Dec ARC 3031, Gia PX-1, Lon LSA-17; GraR 97*, HymA 237, LibU 1168.
11. *Exsultet orbis gaudiis*: Vic LM 6015; AntE [5], HymT 112, OxfS II 21, VesR [6].
12. *Fortem virili pectore*: Per SPL 569; AntE [66], AntM 684, HymT 133, LibU 1046, VesR [67].
13. *Inventor rutili*: Dec ARC 3088/90; AntS 104.
14. *Jesu, Corona Virginum*: Per SPL 569; LibV 490.
15. *Lauda Sion Salvatorem*: Lon 5241; GraR 295, HymA 217, LibU 793, LibV 868.
16. *Nunc sancte nobis*: Cam CRS 402; not located.
17. *O quam glorifica*: Cam CRS 402; VarP 43.
18. *O quando in cruce*: Vic LM 6015; OxfS II 12 (with Byzantine original).
- *O res digna*: see *Inventor rutili*, st. 5.
- *O salutaris hostia*: see *Verbum supernum*, st. 5.
19. *Pange lingua gloriosi corporis*: Gia SA 1/2; AntE 441, AntR 175, ChaC 125, GraR 137*, HymA 68, HymT 59, LibU 811, VarP 9, VesR 240.
20. *Pange lingua gloriosi proelium*: Dec ARC 3050; GraR 204, HymT 41 & 125, LibU 597, VarP 269.
- *Panis angelicus*: see *Sacris solemnii*, st. 6.
21. *Sacris solemnii*: Gia SA 1/2; ChaC 127, VesR 96* (Both sources, *Panis angelicus* only)

22. *Salve festa dies*: Dec ARC 3088/90, Lon 5222, Per SPL 570; *AntR CXVII*, *AntS* 116 & 173, *HymA* 256 & 258 & 264 & 282, *VesR* 168*.
23. *Sancti Spiritus assit nobis gratia*: Vic LM 6015; *OxfS* II 20.
24. *Sanctorum meritis*: Per SPL 569; *AntM* 646, *AntR XVI*, *HymT* 119, *VesR* [29].
25. *Tantum ergo I* (st. 6 & 7 of *Pange lingua . . . corporis*; separate existence): Gia SA ½; *AntM* 1259, *ChaC* 144, *VesR* 90*.
26. *Tantum ergo II* (see comment above): Gia SA ½; *ChaC* 145.
27. *Te lucis ante terminum* (five melodies): Lon LLA 14; *GajC* 32 (AntE, AntM, and *VesR* contain most of these).
28. *Veni Creator Spiritus I*: Lon LLA 14; *GajC* (disagrees with *all* sources listed below).
29. *Veni Creator Spiritus II*: Uni UNLP 1047; AntE 420 & 61*, *AntM* 518 & 1254, *AntR* 163, *ChaC* 157, *FesP* 109, *GraR* 135*, *HymA* 108, *HymT* 52, *LibU* 756.
30. *Veni Redemptor gentium*: Vic LM 6015; *OxfS* II 14.
31. *Veni sancte Spiritus*: Gia BN-2, Lon 5241; *ChaC* 158, *FesP* 124, *GraR* 273, *HymA* 113, *LibU* 750.
32. *Verbum supernum I*: Gia SA ½ (*O Salutaris I*); AntE 445, AntM 552, *ChaC* 123 (*O Salutaris* only), *LibU* 804, *VarP* 5 (*O Salutaris*) & 12 (*Verbum supernum*), *VesR* 111*.
33. *Verbum supernum II*: Gia SA ½, (*O Salutaris II*); *ChaC* 125.
34. *Vexilla regis*: I: Gia SA-1; AntE 340 & 588, *AntI* 642, *AntM* 383 & 897 & 1038, *AntR* 127, *ChaC* 160, *GajC* 34, *GraR* 208, *HymA* 70, *HymT* 40, *LibU* 459, *LibV* 261, *VesR* 170.
35. *Vexilla regis II*: Lon LLA 14, Per SPL 569; inexact sources listed above are exact here and vice-versa.
36. *Victimae paschali laudes*: Dec ARC 3001 & 3088/90, Gia BN-1, Lon LLA 14 & 5222, Per SPL 569; *ChaC* 162, *FesP* 124, *GraR* 222, *HymA* 124, *LibU* 665.

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This list contains (1) the abbreviations used in the foregoing

article, (2) material referred to but not previously cited, and (3) reviews of new items.

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1. John Julian, *A Dictionary of Hymnology*, N. Y., 1957.
2. Gustave Reese, *Music in the Middle Ages*, N. Y., 1940.
- OxfS II: *The History of Music in Sound* (Gerald Abraham, ed.), N. Y., 1953.
3. UrsK: Otto Ursprung, *Die katholische Kirchenmusik*, in Ernst Bücken, *Handbuch der Musikwissenschaft*, 1931.

Music

1. AntE: *Antiphonale sacrosanctae Romanae . . .*, Rome, 1919.
2. AntM: *Antiphonale monasticum . . .*, Paris, 1935.
3. AntR: *Antiphonale Romanum . . .*, Ratisbon, 1863.
4. AntS: *Antiphonale Sarisburiense* (facsimile), 1901.
5. ChaC: *Chants of the Church . . .*, Toledo, O., 1953. This inexpensive and handy little volume has several virtues: (1) particularly apt and intelligent interlinear translations are provided; (2) the selection is broad and useful (there are 14 ordinaries and 60 propers with the complete requiem and miscellaneous pieces); (3) it is beautifully printed in red and black, sturdily bound; and (4) it is unusual among chant-books in being *readily* available (Gregorian Institute of America, 2132 Jefferson Avenue, Toledo 2, Ohio, \$1.25).
6. FesP: *Festis Praecipuis*, Solesmes, 1895.
7. GajC: Dom Joseph Gajard, *Chant Gregorien* (booklet of music for Lon LLA 14).
8. GraR: *Graduale sacrosanctae Romanae . . .*, Paris, 1924.
9. HymA: *Hymns Ancient and Modern* (Sydney H. Nicholson, ed.), London, 1932. (*The Plainsong Hymnbook*).
10. HymT: *Hymni de tempore et de sanctis*, Solesmes, 1885.
11. LibU: *Liber usualis . . .*, Paris, 1947.
12. LibV: *Liber vesperalis . . .*, Rome, 1939.
13. VarP: *Variae preces . . .*, Solesmes, 1901.

14. VesR: *Vesperale Romanum . . .*, Paris, 1924.

RECORDS

1. Cam CRS 402: *Festum Mariae assumptae*, St. Joseph's Abbey Choir (Spencer, Massachusetts), Cambridge.
2. Dec ARC 3001: *Missa in Dominica Resurrectionis*, Monks' Choir of St. Martin's Abbey (Beuron, Germany), Decca.
3. Dec ARC 3031: *Prima missa in commemoratione omnium fidelium defunctorum*, same performers, Decca.
4. Dec ARC 3050: *Orationes Solemnies et Adoratio Crucis in Feria IV in Parasceve*, same performers, Decca.
5. Dec ARC 3088/90: *Liturgia Paschalis*, same performers, Decca. Archive (Decca) approaches chant in its grand aspects: only complete masses and services are recorded; only here can one hear, for example, the chanted gospel and epistle in relation to the introit and gradual, the kyrie and gloria. The sound is of heavenly beauty, impressively presented and engineered. For appreciating the liturgy *in toto* and for discovering how smaller Gregorian forms fit together to make a magnificent and gigantic monophonic framework, these issues are unmatched.
6. Gia BN-½ : *Gregorian Chant*, the Schola Sisters of St. Benedict (St. Joseph, Minnesota), Gregorian Institute of America.
7. Gia PX-1: *The Requiem Mass*, Pius X Choir (Manhattanville, New York), Gregorian Institute of America.
8. Gia SA ½ : *Gregorian Chants*, Choir of Our Lady of Consolation Abbey (Stanbrook, England), Gregorian Institute of America.
9. Lon 5222: *Gregorian Chant (Easter: Mass, Pieces from the Office)*, Monks' Choir of the Abbey of St. Peter (Solesmes, France), London.
10. Lon 5241: *Gregorian Chant (Pentecost, Corpus Christi)*, same performers, London.
11. Lon LLA 14: *Chant Gregorian*, Vol. I, same performers, London.
12. Lon LSA 17: *Chant Gregorien*, Vol. II, same performers, London. London has systematically set about recording Gregorian at its modern fountainhead, Solesmes. The music and its selection and performance are characterized by authenticity and exhaustiveness, beauty and placidity; the releases and notes, by thoroughness and

clarity; the sound, by richness, vibrancy, and meaningfulness. For formal study and enjoyment of the various separate forms of Gregorian chant, these magnificent issues are unmatched.

13. Per SPL 569: *Gregorian Chants*, Vol. I, Trappist Monks' Choir of an unnamed Cistercian Abbey, Period.
14. Per SPL 570: *Gregorian Chants*, Vol. II, Monks of the Benedictine Abbey (Calcat, France) and Boys' Choir (L'Alumnat, France), Period.
15. Uni UNLP 1047: *The Art of André Marchal*, Vol. II, M. I. T. Choir (Cambridge, Massachusetts), Unicorn.
16. Vic LM 6015: *The History of Music in Sound*, Vol. II, Brompton Oratory Choir (Brompton, England), Victor.

HORATIUS BONAR (*Cont'd from page 105*)

of him has ever been written and any details of his life not in encyclopedias have to be gathered from two books: 1) *Horatius Bonar. A Memorial*, 1889—a collection of sermons preached shortly after his death; 2) *Memories of Horatius Bonar, by Relatives and Public Men*, 1909—Addresses given at the Centenary Celebration of his birth. Interesting material about the writing of his hymns can be found in the preface to *Hymns by Horatius Bonar. Edited by Horatius Ninian Bonar*, 1904.

Among Our Contributors

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Reviews

Service Book and Hymnal of the Lutheran Church in America. Muhlenberg Press, Philadelphia, Pa. 1958. 1024 pages, 602 hymns. Binding in dark-red cloth coated with pyroxalin. Single copies, or in quantity, \$3.85.

The advent of a new denominational hymnbook is an event of great interest and enthusiasm, often mingled however with a degree of suspicion that the old paths will all but be forsaken. Both these factors no doubt greet the emergence of *Service Book and Hymnal*, for it is the combined work of no less than eight separate Lutheran synods in the United States. In its introduction, the Committee state that "The Lutheran Churches in America are in the process of becoming the Lutheran Church in America." (Page 287, Introduction).

The very fact that Lutherans of six European national backgrounds could agree on a hymnal and book of worship, even after thirteen years, is amazing evidence of an Ecumenical spirit in a conservative church. Besides this, it is a tribute to wise and skillful leadership on the one hand, and to untiring devotion and dedication on the part of the thirty scholars constituting the Liturgical and Hymnal Committees.

At the outset, it is quite safe to say that, among hymnbooks published in the United States today, there is none which deals with as wide a range of hymnody as this new publication. From this standpoint *Service Book and Hymnal* promises to be a highly acceptable textbook for classes in hymnology.

The best of early Christian hymnody, the German school with its various categories, Moravian Hymnody which anticipated the Lutheran chorale by a half-century, the English school from early to contemporary, Irish, Welsh, and French additions—all are richly represented in this hymnbook. In addition this book stands quite alone in that, for the first time, Scandinavian Hymnody representing Denmark, Finland, Iceland, Norway and Sweden contribute over ninety hymns and hymn tunes. The Scandinavian group presents a freshness and warm evangelical spirit together with many wonderful tunes to match their moods. It is hoped that this rich heritage will soon find its way into subsequent hymnals, regardless of denominational background.

The gospel hymn and hymn tune may be said to be on the way out as evidenced by the fact that Fanny Crosby, author of some 8,000 hymns is here represented by one single hymn. There are thirty-seven Christmas hymns and carols, and one Negro spiritual, "Were you there." More specifically, there are some eighty hymns in the classical tradition, including the Greek hymns of the Eastern church and the Latin hymns of the Western church. Among the latter are hymns of Prudentius, Ambrose, Fortunatus, Gregory, Thomas Aquinas, Peter Abelard, Thomas à Kempis, Bernard of Cluny, Bernard of Clairvaux. Many of these are set to Plainsong melodies, of which there are sixteen. Other sources include: Genevan Psalter, ten; Charles Wes-

ley, nineteen; Paul Gerhardt, eight; James Montgomery, fourteen; and Isaac Watts, seventeen.

Famous American poets are also represented — William Cullen Bryant, James Russell Lowell, Oliver Wendell Holmes, Henry van Dyke, and John Greenleaf Whittier who has contributed six hymns. Other American hymn contributors are Washington Gladden, Samuel Wolcott, Frank Mason North, Walter Russell Bowie, Henry Hallam Tweedy, Lucien Hosmer, and William Pierson Merrill. Among American women, in addition to Fanny Crosby already mentioned, there are hymns by Mrs. Julia Ward Howe, Katherine Lee Bates, Mary Lathbury, Elizabeth Payson Prentiss, Annie Hawkes, Laura Copenhafer, Mildred Stillman, Margaret Cropper and Margaret Seebach. Also included is the hymn by Georgia Harkness, "Hope of the world, thou Christ of great compassion" written for the Evanston, Illinois, Assembly of the World Council of Churches in 1954; and "Thine is the glory, risen conquering Son" which gained popularity in Amsterdam in 1948.

The list of translators include John Mason Neale, Catherine Winkworth, Frances E. Cox, Jane and Sarah Borthwick, John Wesley, Robert Bridges and Edward Caswell. In addition, Edward T. Horn III, Laurence Field and Edwin E. Ryden have made significant contributions in this field. Dr. Ryden has also served outstandingly as a commission member and author of five hymns.

Among hymn tune sources may be mentioned the following: J. S.

Bach with twenty chorale harmonizations; Lowell Mason, seventeen, including compositions and arrangements; William Henry Monk, sixteen; John Bacchus Dykes, thirty-two original tunes; Samuel Wesley, eight; Ralph Vaughan Williams, six; Philipp Nicolai, seven; Arthur Sullivan, eleven; Joseph Barnby, fifteen; Scottish Psalter, seven; Henry Smart, ten; Louis Bourgeois, four; William Batchelder Bradbury, four; and Johann Cruger, eleven. Of the sixteen Plainsong items mentioned above, seven were arranged for *Service Book and Hymnal* by Ernest White. French sources number seven, and many fine Welsh tunes appear, including RHOSYMEDRE, BRYN CALFARIA, HYFRYDOL and ABERYSTWYTH. Early English hymn tune composers represented are Croft, Farrant, Tallis and Gibbons. There are fourteen hymn tunes from Danish sources, ten from Norway, seventeen from Sweden, and six from Finland.

In a number of instances, there appear both a hymn tune of nineteenth century style as well as a Plainsong setting to the same text. Obviously this invites a re-appraisal of the text, and when the principle involves such alternate tunes as MILES ANIMOSUS and WEBB as musical settings for George Duffield's "Stand up, stand up for Jesus," there is cause to believe that this emphasis will eventually produce the best in hymnody.

Musical arrangements by Regina Fryxell and Leland Sateren have, in some cases, improved the settings of Scandinavian tunes for congregational singing. One regrets, how-

ever, the setting aside of F. Melius Christiansen's rich and moving harmonization of INNSBRUCK for a version quite stiff by comparison.

As previously mentioned, the gospel hymn is without emphasis here. There are, however, a number of hymn tunes with refrains, and the inclusion of Will Thompson's "Softly and tenderly" underlines the fact that subjective hymns with hymn tunes to match their mood can exist side by side with the most objective of hymns. This fact has not always been recognized by some Lutheran bodies, and to some extent it has needed to be.

In a number of cases it is to be noted that the rhythmic setting as over against the spondaic is used in connection with the German chorale. Two cases in point are WIE SCHÖN LEUCHTET and WOLDER. What basis there is for this seeming inconsistency is not clear. Fortunately EIN' FESTE BURG retains the spondaic setting rather than the rhythmic, which although more authentic, is much less satisfactory for congregational use. This, no doubt, would constitute the strongest objection from the remaining American Lutherans who remain unrepresented in this hymnbook union.

Indexes in any hymnbook are important. *Service Book and Hymnal* has all the necessary indexes including names of tunes, originals and translations of hymns, of meters, composers and source of hymn tunes, liturgical indexes showing the hymns related to the propers for the day as Processional, Introit, Psalm, Epistle, Gradual and Gospel, and index of first lines.

Certainly there are inclusions in this hymn book which one could wish were omitted; and such elements as overuse of chromaticism, both harmonically and melodically, are recognized weaknesses. For example, SERENITY, with its chromatically raised fifth and constant dominant sevenths, is hardly worthy to take up space. Just why FRANZEN should be given triple meter treatment in this hymnal, where once it was duple, is not easy to see, and the result is not an improvement. Then there are cases where two harmonizations of the same hymn melody are given. There may be good justification when one is a Bach harmonization; but, in the case of HAMBURG one could wish that the extra page were used for another good hymn rather than a repetition of a Lowell Mason tune with a few slightly changed chords.

It should be mentioned that in *Service Book and Hymnal*, 287 pages are given over to the Liturgical service of the Lutheran Churches which will use it. There are three musical settings to accompany the order of service, two of which appear in the hymnal and the third to come out in supplementary form in the fall of 1958. Regina Fryxell has adapted and arranged most of the musical settings in the present hymnbook, and it is indeed well done.

Service Book and Hymnal is not just another hymnbook; it does not merely present a beautiful format, well-indexed, but with a different grouping of old favorites. It represents growth in hymnody; it reflects the progressive spirit of The Hymn

Society of America who are now actively launching an American Dictionary of Hymnology. This hymnal is up-to-date and more inclusive of the best in the vast range of world hymnody than any other hymnbook published to the moment in America.

The final hymn, number 602, is Thomas Ken's Doxology set to Louis Bourgeois' OLD HUNDREDTH. Below it appears the caption:

Blessing, and glory, and wisdom, and thanksgiving, and honor, and power, and might, be unto our God for ever and ever.
Amen.

—ROLF ESPESETH

Christian Praise, Inter-Varsity Press,
Chicago, 1957.

Here is a unique hymnal which exhibits careful workmanship and good taste. It is avowedly inter-denominational, seeking to acquaint student fellowships, schools, church weekday meetings, Bible classes, Young People's Fellowships and the like with a wide range of hymns and tunes. Choice of hymns was influenced by two ideals: "first, that the terms in which the hymns set forth the praise of Almighty God and express the Gospel should be biblical; second, that in their form both of words and music, they should be of the highest possible standard."

The majority of the hymns of this collection come from the nineteenth century, but over seventy of them are those of Watts, Wesley, Newton and Cowper. Each hymn is prefaced with a text of Scripture, with thematic cross-references appended to

a number of them. This increases the value of the collection as a devotional guide, as indeed it was originally intended that any hymn-book be, second only to the Bible.

One of the main features of *Christian Praise* is the inclusion of an extensive section of Christmas Carols. Many of them are given simple choir settings, and some are provided with descants. Fa-burden treatment is also noticeable, not only in this section, but scattered throughout the hymnal. This enhances the interest and usefulness of hymns.

Another main feature is that in the Metrical Index, the first line of music for each hymn is provided with the name of the tune, for, the compilers reason, "It has too long been assumed that all organists can identify all tunes by their names." The Index of First Lines includes both meters and tune names, with alternate tune names cross-referenced. To facilitate the location of hymns quickly, their numbers are printed at the top outside corners of the pages as well as above the music.

Most modern editions of hymnbooks favor the interlinear arrangement of the text, but this one reverts to the practice of placing the hymn stanzas below the music. This has the distinct advantage of the inclusion of more stanzas than is possible with the interlinear arrangement, but has the disadvantage that the hymn is more difficult to follow, especially if the tune is unfamiliar.

The best-loved hymns are the familiar ones. This fact has led many congregations to hesitate to

accept new or different tunes. This book is full of such tunes. The familiar Converse tune, *ERIE*, to "What a friend we have in Jesus" is replaced by *BLAENWERN* by William P. Rowlands (1860-1937). "My hope is built on nothing less" is given a contemporary unison setting, *COTSWOLD*, by Alexander B. Smith (1889-1950). The tune *SURREY* is given as an alternate, but one looks in vain for the familiar Bradbury tune. In some cases the alternate is the familiar one.

In referring to a hymn as hymn tune as "familiar" and "unfamiliar," I am speaking as an American, for although published for the Inter-Varsity Christian Fellowship, *Christian Praise* relies for its source material upon British publications to a

large extent, and was printed in London. Therefore the English singer of hymns will tally as "familiar" many of these tunes which I would call "unfamiliar."

But an unfamiliar tune is often a good one. It was one of the aims of the publishers "to supply a wide variety of honest and singable tunes, and to exclude as far as possible those that are either mawkish or dull." Here is a unique hymn-book. It is not intended as a morning worship hymnal nor as a Sunday School song book. Its focal point is the college and university student, and its intent is to make that student more deeply Christian of whom it is said "Praise is comely for the upright."

—RICHARD M. ELMER

The Hymn Reporter

The recent publication of the Standing Liturgical Commission of the Protestant Episcopal Church, *Prayer Book Studies IX: The Calendar*, may interest readers of THE HYMN. This Commission has proposed the adoption of a number of new commemorations in the Church's Calendar, which has hitherto been limited in most of the Anglican Communion to "Red letter days" commemorating New Testament saints only. The new "Black letter days" include a group of historical saints from the early and medieval church, and also a select group of saintly English and American figures of more recent date.

From a total of eighty-five persons suggested, fifteen were hymn writers whose work survives in more than one modern hymnal. With the dates of their proposed commemoration they are: Ambrose of Milan, April 4; Bernard of Clairvaux, August 20; Phillips Brooks, January 23; Clement of Alexandria, December 4; Ephrem of Edessa (Syria), June 18; Francis of Assisi, October 4; Gregory the Great, March 12; George Herbert, February 27; Hilary, January 14; John of Damascus, May 6; John Keble, March 29; Thomas Ken, March 20; William Augustus Muhlenberg, April 8; Thomas Aquinas, March 8.

—LEONARD ELLINWOOD

The Hymn

VOLUME 9, 1958

TABLE OF CONTENTS

<i>Articles</i>	<i>Page</i>
Atkins, Charles L., <i>The Song of Moses and the Lamb</i>	45
Boeringer, James, <i>Recordings of Latin Hymns and Sequences</i>	118
Brunton, Grace, <i>Horatius Bonar, Minister and Hymnist</i>	101
Bunn, Leslie H., <i>Richard Baxter Speaks to Our Time</i>	79
Elmer, Richard M., "How Great Thou Art!" <i>The Vicissitudes of a Hymn</i>	18
Gold, Charles E., <i>The Gospel Song: Contemporary Opinion</i>	69
Jefferson, Helen G., <i>Samuel Longfellow</i>	75
Johe, Edward H., <i>Hymn-Anthem Literature</i>	21
_____, <i>Hymn-Anthem and Prelude Literature</i>	86
Knickel, David A., <i>Hymn Festivals, U.S.A.</i>	53
Knight, George L., <i>Maltbie Davenport Babcock, D.D. A Centenary Appreciation</i>	37
Levy, William T., <i>The Hymns of Percy Dearmer</i>	5
McKissick, Marvin, <i>The Function of Music in American Revivals since 1875</i>	107
Nininger, Ruth, <i>Wesley Hymn Festivals</i>	58
Reiss, Viola W., <i>Hymns and Psalms in the Bricks of Gloria Dei</i>	49
Westerman, W. Scott, <i>The Term "Gospel Hymn"</i>	61
Whittlesey, Federal L., <i>Some Suggested Topics for Hymn Services</i>	83
 <i>Hymns</i>	
A Hymn in Spanish: "Reposa, mi alma"	74
Dearmer, Percy, "As the Disciples"	16
 <i>Tunes</i>	
Bristol, Lee Hastings, Jr., BAYHEAD	16
 <i>Miscellaneous</i>	
King, Geoffrey P. T. Paget, <i>Prayers and Hymns for Animal Welfare</i>	78
Knight, George L., <i>Maltbie Davenport Babcock, D.D.</i>	34

	Page
<i>Ray Palmer, 1808-1887</i>	106
<i>The Hymn Reporter</i>	62, 130
 <i>Reviews</i>	
<i>Books of Chorales and Supplementary Hymns</i> , compiled by Frederick R. Daries (Viola W. Reiss)	93
<i>Charleston Hymnal of 1792</i> , Facsimile edition, Introd. by Leonard Ellinwood (Charles L. Atkins)	64
<i>Christian Praise</i> , Inter-Varsity Press (Richard M. Elmer)	129
<i>Companion to Congregational Praise</i> , Ed., K. L. Parry (Clementine M. Tangeman)	28
Connelly, Joseph, <i>Hymns of the Roman Liturgy</i> (J. V. Higginson)	64
<i>Hymns in Periodical Literature</i> (Ruth E. Messenger)	25, 89
Keith, Edmund D., <i>Christian Hymnody</i> (Madeline D. Ingram)	95
McCommon, Paul, <i>Music in the Bible</i> (Madeline D. Ingram)	95
Nininger, Ruth, <i>Church Music Comes of Age</i> (Austin C. Lovelace)	94
<i>Philip Doddridge: His Contribution to English Religion</i> , Ed., Geoffrey F. Nuttall (Nancy W. Thomas)	96
Purcell, William E., <i>Onward, Christian Soldier: A Life of Sabine Baring-Gould</i> (Nancy W. Thomas)	96
<i>Service Book and Hymnal</i> of the Lutheran Church in America, Muhlenberg Press, 1958 (Rolf Espeseth)	126
Sims, W. Hines, <i>Church Music Manual</i> (Madeline D. Ingram)	95
Werner, Eric, <i>In the Choir Loft</i> (A. W. Binder)	32
Whittlesey, Federal L., <i>A Comprehensive Program of Church Music</i> (Deane Edwards)	94
 <i>Editorials</i>	
Knight, George L., <i>A Cultural Lag</i>	68
_____, <i>Looking Toward the New Year</i>	4
_____, <i>Texts or Tunes?</i>	100
Messenger, Ruth E., <i>Let Us Revive the Hymn</i>	36
 <i>President's Message</i>	
Edwards, Deane, <i>A Major New Hymn Project for 1958</i>	2
_____, <i>Robert Guy McCutchan</i>	66
_____, <i>Two Summer Conferences</i>	98